

PROFITABLE
PHOTOGRAPHY

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With Special Reference to the Choice and Use of the Telephoto Lenses in Connection with Photographic and Cinematograph Cameras Employing 8 mm., 9½ mm., 16 mm. and 35 mm. Film.

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PROFITABLE PHOTOGRAPHY

A GUIDE FOR THE AMATEUR PHOTOGRAPHER
WHO WISHES TO ENTER THE
COMMERCIAL MARKET

BY
WILLIAM STEWART



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PREFACE

MUCH excellent photographic work is done by amateurs, which is never turned to profitable account either because it never occurs to the photographer to do so, or else because he does not know how to set about finding a market for his productions. It is the purpose of this book to show the amateur photographer how this most interesting of hobbies may also be made remunerative.

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PROFITABLE PHOTOGRAPHY

CHAPTER I INTRODUCTION

THE motif of this book is to provide the amateur photographer with a practical knowledge of the subject whereby he can find a market for his work, for it is just this knowledge that oft-times stands between success and failure

During my long connection with advertising and the Press, I have often been struck by the ignorance of aspirants as to the best way for them to sell their work. The majority think that good work alone is sufficient to earn recognition. The best photographs imaginable may never be sold if the producer is content to sit idle by his finished work

He must always be pushing out his efforts, and must never be content if he wishes for success he must strive to make each picture better than the previous one

In my capacity of Production Manager to one of the largest commercial concerns in Great

Britain I am continually buying photographs of every kind for advertising purposes and I have often found that the amateurs efforts can be used with admirable effect

My experience has convinced me that if amateurs knew what to take where to take and how to take they would find that photography can be not only a profitable pastime but also an absorbing hobby for any time of the year winter as well as summer

The chief mistake made by amateurs is to regard photography as something belonging only to holidays and the bright days in summer not knowing that excellent results can be obtained all the year round on dull days and at night without the use of elaborate and expensive cameras or apparatus Many of the photographs reproduced in this book which have been turned to good account commercially were taken with *cheap secondhand cameras by ordinary gaslight* on murky winter evenings To the keen amateur winter is not a stagnant period but a season full of exciting activity

Become an all the year round photographer instead of a fine weather dilettante and you will be agreeably surprised to find how easily the apparent obstacles of wintry conditions and

bad natural lighting at other times of the year, can be surmounted. You can experiment with lighting effects and learn to defy the weather, and the additional knowledge gained will be all the more useful for good weather photography.

Every art has its limitations, but photography has this advantage that, whereas the limits of the manual arts are largely dependent upon the skill of the artist, photography has been made so easy that it might be said that the camera provides all the mechanical skill, asking only that intelligence be used in operating. It is not to be thought by this that you can expect to get wonderful results by trying to make your camera *do all the work* far from it. The very ease with which a photograph can be taken constitutes the greatest danger because there seems so little to be done that it can be quite easily accomplished.

You can buy an expensive camera which will take pictures which would be impossible to take with a cheaper make, but the most expensive camera it is possible to buy will not make a badly conceived or carelessly composed subject a good one.

I would like to point out that the long and painful time which artists have to spend in

trying to "master the medium" does not have to be served by the photographer, though, of course, it should be clearly understood that I am not referring to that class of studio portraiture photography which cannot be done better than, if as well as, by the professional.

What I do insist on is that, for you, the innumerable gadgets, lighting and otherwise, are entirely unnecessary.

If you have a camera *use it*; do not buy a new one unless you really wish to do so, and then go to some reputable second-hand firm and purchase a quarter plate focusing camera. Such firms have a wide variety of really good cameras for sale at a price which most can afford, whereas the original price for the new article would be prohibitive.

I have, of course, used expensive cameras, but many of the illustrations in this book were taken either by a $3\frac{1}{4} \times 2\frac{1}{4}$ f/6.3 camera, or a quarter plate focusing screen camera in order to demonstrate that profitable picture making is less a matter of camera than knowledge. The first camera cost me *two guineas new*, the second *twenty-five shillings second-hand*.

The reasons why it is better for you to use a quarter plate camera are—

1 The plate is a standard size for press reproduction, and is always in proportion to the standard size of paper used for enlargements

2 Plates are almost twice as cheap as films

3 It is a great advantage to be able to focus the subject through a focusing screen, for by this means only can you always get perfect focus and see exactly what will be taken

Here you may reasonably ask "Why do professional and Press photographers use expensive cameras?" Because they have frequently to work under conditions where the use of any but the best cameras and lenses would result in failure

You cannot do this, instead you will always work under favourable conditions, and what limitations bind you it is the purpose of this book to show you how to take advantage of them

Further you should remember that many of the illustrations in this book have been specially taken under such conditions as you will work

The chapters dealing with advertising and markets have been carefully prepared mainly for the amateur but many who have already found a market for some of their work will be able to extend sales by the information given here

CHAPTER II

GLOSSARY OF PHOTO PRESS TERMS

It is necessary for you to learn these in order that you may thoroughly understand later instructions

Aerograph A mechanical appliance for spraying paint evenly on photos Such spraying is frequently necessary in touching up photos for the Press

Bled Sometimes called Cut Colour see page 22 When the picture covers the entire surface of a page or when edges run over the usual type area

Block A term applied to plates used in letterpress printing

Close Ups Very near views of anything

Composites (See page 21) Illustrations made up of more than one photo

Cut outs Photographs from which the back ground has been painted out (See page 19)

Electrotype Replica of an original block Any number of these can be made from the original block

Engrave The handwork sometimes necessary on a mechanically made block

Half-tone All illustrations containing gradations of tone, such as photographs

Line Blocks All illustrations drawn in line are made into line blocks

Originals The photos, drawings or material from which blocks are made. This term also applies to the original blocks as distinct from *Electros* or *Electrotypes* and *Stereos* or *Stereotypes*

Panchros Panchromatic plates fairly sensitive to all visible colours of the spectrum. Ordinary and Special Rapid Plates are more sensitive to some colours than others. Thus blues do not record their true value, while red intensifies its tone

Piercing A space usually for type cut out of a block

Reversing Reversing the right and left sides of a photo in the blockmaking so that the illustration shows the original the other way about

Screen The mesh made of glass used in blockmaking. This is clearly explained in the next chapter

Shooting Taking a picture

Spatter Work (See page 17)

Spotting Removing blemishes from a photo by the use of paint

Squared Up (See page 18) A block which is defined with rectangular margins

Stereotypes A cheap form of Electrotyping

Nearly always used for line work only, but sometimes used for coarse screen replicas up to 65 screen

Vignettes (See page 20) Blocks in which the picture has no definite margins but fades off to the white surrounding paper

CHAPTER III

SALEABLE PHOTOGRAPHY

IN many cases, the amateur and the professional who dabbles in photography for reproduction purposes starts on an equal footing so far as a knowledge of the requirements of photo-reproduction is concerned and I take this opportunity of pointing out to those professionals who know nothing of this craft the necessity of acquainting themselves with its principles

The fact that many advertising agents have found it necessary to install and maintain their own photographic departments is due largely to the lack of knowledge on the part of professionals of what is required for good block making and I have frequently found it impossible to use many professional photographs for the same reason

The perfect photograph from a photographic point of view is not necessarily, in fact seldom is, a good photograph for block making, for a photograph which is intended to be viewed as such is produced within the limits of photography only, whereas a photograph intended for reproduction in the Press has in the additional

processes imposed upon it the further limits of the blockmaker's craft. It is essential therefore that the principles of reproduction should be understood.

Let the amateur imagine that a block is being made from one of his photographs. The photograph is placed before a large camera and from it a negative is made to the same size as the block will be. The process is exactly the same as when an ordinary photograph is taken but *with this important addition*. Between the photographic plate which is being exposed and the lens is a glass plate which is ruled with fine lines crossing at right angles.

This glass plate is the screen which intercepts the image which the sensitized plate is recording so that instead of a flat image resulting an image cut up into thousands of minute dots appears when the negative is made.

This negative is then placed in contact with a sheet of sensitized metal and a print is made on this metal just as a print is made from a snap.

This metal plate has previously been prepared with a solution of albumen water and bichromate of ammonia so that when the printing is complete and the plate gently washed

with water, wherever the negative was transparent, the light makes the solution on the plate insoluble and this remains as the picture. Where the lines have intercepted the light the solution washes off, leaving the bare metal.

It is now prepared so that when it is put into an etching bath of acid the picture remains and the bare metal is eaten away.

If you examine Fig. 1 you will clearly see the way it is made up of dots.

Here (Fig. 2) is exactly the same photograph, but reproduced in a finer screen.

The number of lines which go to an inch decide the number of the screen. For instance there are 65 lines each way to every inch of Fig. 1, so this is called a 65 screen block. Such blocks are only used for the coarse or newspaper printing.

Fig. 2 is from a 133 screen block which is the screen used for the majority of the illustrations in this book.

The average screen used for newspaper work is 65 and screens up to 200 are obtainable, but such a mesh is seldom used and then only for the highest class of work on the best possible paper.

It will now be readily understood how

necessary it is for the photographer to meet the blockmaker as far as he can by providing photographs which will make good blocks



FIG. 1. A COARSE SCREEN BLOCK

Photographs should be contrasty—the whites white and the blacks black. Fine gradations of middle tones should be avoided for the tendency of blocks is to reduce the intensity of whites

and blacks, and so produce a flat effect due to insufficient contrast

Photographs must be sharp on the centre



FIG A FINE SCREEN BLOCK

of interest however much out of focus the back ground or surround may be

Try and get an artistic disposition of light

and shade, remembering that the most effective pictures have a greater area of dark than light

Always have enlargements made on vigorous glossy paper, and on no account use self toning, daylight, or matt papers

Study modern photography from good periodicals to appreciate the direction in which modern illustration is moving The keynote of the best modern photographic illustration, as indeed all modern art is pregnant simplicity

Do not confuse emptiness with simplicity Emptiness is emptiness and little else whereas simplicity is the stating of something in a direct and understandable manner devoid of distracting ornament

If you compare the work of to day with that of a few years ago you will more quickly grasp the motif underlying all good modern work Having done this you will have gone a long way to acquire a knowledge of what to take and how to take it

Summed up saleable photography consists of a picture well taken for blockmaking a picture which clearly conveys the message intended a picture with a motif which justifies its existence and last but of equal importance a picture which is offered in the right market

CHAPTER IV

USEFUL HINTS

THE majority of photographs used for reproduction require to be touched up, and this necessity, which is called art work on photography, is by no means an unimportant part

Sometimes it is a piece of distracting background which requires effacing, at other times blemishes such as pin-holes, stains, etc., have to be covered up. Sometimes a cut out is required, or lettering to be added

If large flat areas of a photograph need covering up, the only way to do this effectually is by means of an aerograph. It will hardly be worth your while to buy this apparatus for you can have it done by a developing and printing establishment

All you want for retouching is —

Small and Medium sized Sable Brushes One of each

A Tube of Process White

A Tube of Lamp Black

A small quantity of French Chalk

A small quantity of Cotton Wool

Process White only must be used On no

account use Chinese White, for while the former is specially produced for reproduction and photographs its true value, Chinese White and other Whites *do not*

Soap and water are the only other mediums required

The cost of these materials amounts to a few shillings only, and when you are ready for practice get some old photographs to experiment on

Squeeze out two small portions of White and two of Black on a small saucer. Now get a glass of water in which has been dissolved enough soap to colour it the same tint as thick tobacco smoke

Keep one of your Whites and one of your Blacks for pure tints using the other two for mixing into greys

Now dust a little French Chalk over the photograph and polish it off with a small wad of cotton wool. This prepares the surface to receive the paint

When you have finished touching up the photograph you will notice a patchiness due to the matt surface of the paint contrasting with the polished parts of the untouched photograph. This is unavoidable and if the same *tone value*

of the parts which have been touched up are in keeping with the remainder this patchiness will not matter

Spatter work makes an excellent substitute for aerograph work, and may be employed to vignette off the edges of a picture to alter the tone of a background or when treating small areas

To do spatter work take a clean tooth-brush and dab it in an equal mixture of Process White and water. Shake out the surplus paint and hold the brush, bristles up, about six inches away from the photograph to be treated. Incline the brush towards the photograph and with a match-stick stroke the bristles smartly upward. The paint will then fly off on to the photograph in a fine spray. It will be difficult at first to get an even tone, but after a little practice this will be easy. The ship behind the pirate on page 24 was treated in this way

THERE ARE FIVE STYLES OF REPRODUCTION

The Squared up (Fig 3)

The Cut out (Fig 4)

The Vignette (Fig 5)

The Composite (Fig 6)

The Bled or Cut Colour (Fig 7)



FIG. 3 A GAS LIGHT PICTURE (SQUARED UP BLOCK)

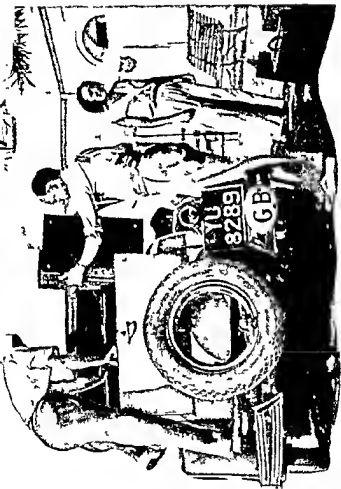


Fig 4 A Cut Out Block

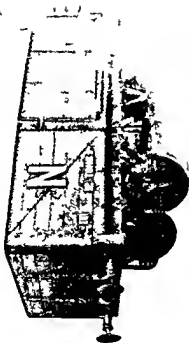


FIG 5 A V1 ENGINE

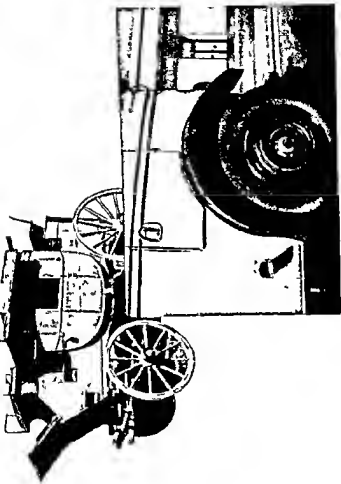


FIG. 6. A Composite Block



FIG 7 A BLEED OR CLY COLOUR BLOCK

The Squared-up requires no explanation.

When it covers the entire page without any margins, or when it appears as in Fig. 7, it becomes a bled block.

The Cut-out is used to eliminate unimportant background or for superimposed photographs such as composites.

The Vignette is a Cut-out with the edges blended instead of being sharp. The edges are produced with Process White and Lamp Black sprayed on with an aerograph.

The Composite is very popular for advertising for it enables a comprehensive story to be told in co-related pictures which are intelligible at once.

Fig. 8 is a Composite for Story Illustration, both photographs having been taken by gas-light. They were taken independently, and when the prints were ready, the ship was pasted on to a piece of white cardboard. The picture of the pirate was then cut out with a penknife and pasted in the position shown. The ship was then treated with spatter work, and, finally, the two rules were painted on.

Dark tones, especially for backgrounds, are so important that you should not rely too much on paint to black them out. Instead, try to



FIG. 8 A COMPOSITE FOR A STORY ILLUSTRATION

select backgrounds which will help not only to make a good composition but to emphasize what you wish to be the chief interest

Dark backgrounds are admirable in this respect, and if you use ordinary gas-light for photography there will be no necessity to hang up dark material for the background

Here I need hardly remind you that the use of the fixed focus must be confined to snapshots, or when quickness of operating is a deciding factor. If a picture is taken with this focus everything beyond a distance of about thirteen feet is clear and sharp. Some of these photographs will require a lot of touching up before they will make good illustrations so, for this reason alone, the fixed focus should only be used when quickness is the paramount consideration. Sometimes such pictures as that shown in Fig. 9 can be given a fixed focus which was actually used when taking this illustration. This is an enlargement of part of a photograph. If ever you are taking a group which has some human interest, try not to let them see they are being photographed.

Upon one occasion when I happened to be in the docks searching round for some interesting pictures, I came across a windjammer which

had recently arrived. Going up the gang plank to get aboard I saw a group which made a perfect picture. Several of the crew sat about in the most delightful attitudes. One of them was cutting the hair of what appeared to be the youngest member. They were of course perfectly natural until I produced my camera then a complete change came over them. They sat awkwardly upright individual expressions became a sort of sheepish and communal grin and the whole effect I first saw was ruined because they had become aware that they were being photographed.

To avoid this photographic consciousness you should examine the scene you wish to take with care before you produce your camera. Estimate the focus stop and exposure you will require and try and arrange these without being seen then snap the subjects before they are aware what is happening.

Sometimes this is impossible so then you must try another expedient.

Focus the group carefully and *pretend* to release the shutter then give a nod to convey you have taken a picture. The subjects will relax and then pretending to adjust something actually make your snap.

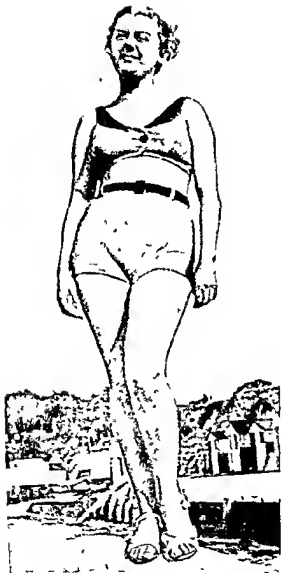


FIG. 9. A SNAP TAKEN WITH A FIXED FOCUS

I will see it or in my own way

At first you will not be able to take
 pictures as well as the best of the
 profession but this can be done



Plates must be developed singly but films should always be developed in the strip

Plate Developing Give the plate a rinse in the basin of water This ensures even development because if you put the plate direct into the developer there is always a danger of unevenness resulting Rock the dish gently to get an even flow of the developer, and make sure the red light falls directly on to the plate only when you examine it to see when it has been sufficiently developed

Now take the plate out of the developer and after giving it a quick rinse in the basin of water plunge it into the fixing bath Rock gently about two dozen times

Let it remain in this bath for about ten minutes, then light up the bathroom and examine the plate If there are still traces of a milky film anywhere this means the plate is not fully fixed place it back until the milkiness is gone, then place the plate in the basin and let the tap flow gently for an hour This is to wash away any chemical which may remain

Now gently wipe the film side of the negative with a piece of clean wash leather and put away to dry The wash leather wiping prevents the film blistering and expedites drying

Like everything else only practice can make perfect but if you have carried out properly all the directions both as regards to taking and developing you should not have failures

Film Developing This operation is exactly the same but instead of developing each exposure singly hold the film by the extreme ends and develop with a see saw motion

Prints Again the operation is the same but the developer must be twice as strong as for plates and films and the fixing weaker (see directions on packet) Get a printing frame to the size of your negative and read carefully the instructions on the packet of printing papers

When you have made your print examine it to see if it can be trimmed to advantage If you decide it can do not cut the negative to the same size but mark the area selected with Process White it will then be ready for enlarging

Enlarging As blocks are more satisfactory if reduced from a larger photograph enlarged prints are essential and I would advise you to have this done by a professional Almost any chemist can have this done for you but should the subject be one with a value which depends upon instant publication send a small print and the negative to the market you think most suitable \

CHAPTER V

POSING SUBJECTS

ALL interior work, including still life pictures, should be posed, for when it is remembered that so many advertising and editorial photographs are posed subjects it is not necessary to point out the importance of this art. I use the word art with its full significance, for the photographer should give just as much thought to the arrangement of his subjects as the artist does.

By far the best way to proceed is to visualize clearly what you want to do, then sketch out in pencil the arrangement. If you cannot draw, so much the better, for you will not have to contend with any of those inhibitions natural to an artist.

It does not matter how roughly you sketch out your subject so long as you keep in mind light and shade and balance. The lighting of your subject will be a matter of the relative position of the subject to the source of light, and by referring to your pencil sketch you should be able to do this without trouble.

Balance is another matter, for this quality,

applied to pictorial representation has well defined rules which must be understood. If you have a subject the interest of which is divided between more than one object then the result must be an unbalanced picture.

The principle of the steelyard in which a small weight is balanced against a larger weight by an alteration of relative position is the same principle which applies to pictorial balance. A small area of light opposed to a greater area of dark will be more arresting than the reverse. For this reason white lettering on black is always more easily discernible than black lettering on a white ground.

The brighter the light is the less detail can be discerned in the high lights whereas the shadow contains a wealth of distracting detail but while this applies more forcibly out of doors it operates sufficiently to have a marked effect on pictures taken by artificial light. With still life pictures as indeed with pictures of every kind try to contrast light with dark in a proportion of one third light to two of dark.

Do not however mass all your lights together and all your darks together. Get plenty of variety but always reserve the greatest area of light to the principal object.

CHAPTER VI

MAKING SNAPS PAY

If you are in love with some particular person do not run away with the idea that pictures of that person must necessarily be your best sellers. The same applies to every other subject. Something which thrills you will, invariably, leave the public unmoved. *Let selection, not sentiment, be your guide*

Fig 12 shows the average type of snap which is taken on holidays. This illustration has no general interest whatever. It is an intimate snap which interests only the people concerned. Such photography as every amateur quickly learns can be one of the most expensive hobbies. Friends have a casual way of asking for prints without realizing how expensive they are when freely distributed as gifts. The ease with which a snap can be made on a bright day makes it possible to spend quite a lot of money in doing so uselessly whereas if a little time and thought are expended snaps can be made which have positive value.

Fig 13 is a reproduction of an excellent snap. It has a definite motif and would make an

excellent picture for a cruising advertisement. There is a neat "going away for a holiday"



FIG. 1. AN AVERAGE SUMMER SNAP

air about this picture which is apparent at once.

Cultivate the habit of seeing general interest in what you take for when you do so, you will be astonished at the wealth of subjects which surround you every day and night. Winter as well as Summer. But do not let enthusiasm

overpower discretion, particularly with regard to portraiture in the open air

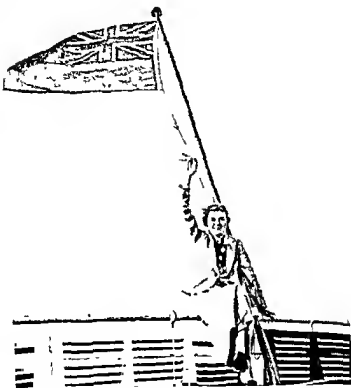


FIG. 13. AN EXCELLENT HOLIDAY SOAP

The light out of doors is very unkind to portraiture, inasmuch as it always tends to make much older and unlike their real

selves Does it not stand to reason that if outdoor light is best for portraiture then professional photographers would not require the elaborate studios they find indispensable

Even moving photography with its unlimited finance and skill finds it necessary to assist the best lens obtainable by requiring actors to cover their faces with special paint to overcome the difficulties of outdoor portraiture

So do not try to do what cannot be done and then blame the camera for failure It is this very difficulty of outdoor light which makes so few people come out well in snaps, and, *more particularly* does it apply to the young

When you are on holidays many ideas will come by looking for them and bearing in mind what you have learned by reading this book

Let popular sentiment enter into the picture if necessary but let the definition of the word sentiment be a generous one When you have a clear idea of what you want to do let no trouble either to yourself or friends bar the way to a successful materialization of the idea

Regarding past snaps you have taken go through these carefully and try to find if there are parts of any which would, when enlarged make saleable photographs It will be rather

difficult at first to pick out such parts, but this judgment will develop with practice

Views of places with general or historic interest are good sellers, but such views must have some unusual motif

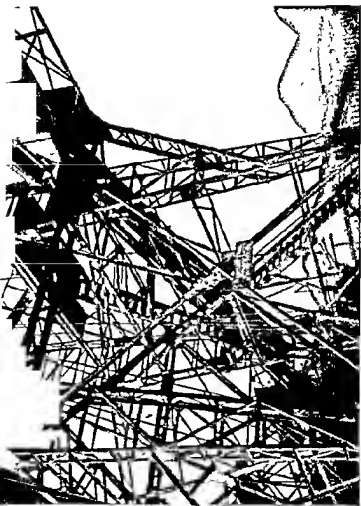
Do not rely on guide-book information, for such information is often dangerous to the amateur photographer, as the purpose of most guide books is linked up either with transport or hotel accommodation. Again, do not run away with the idea that because you may have visited some historical place in (what is often of more importance than the place itself) good weather, the whole reading public is going to surpass your enthusiasm in their anxiety to look at your pictures. Such pictures must contain some original note. American periodicals contain much of this class of work and a study of such publications will be most helpful. Be on the look out especially for child subjects, for a love of the little ones is deep-rooted in human nature

UNUSUAL VIEWS

There is such a demand to day for this class of work that you should give all the time you can to a study of it, never forgetting that the



FIG. 4. A CO. MERCANTILE PICTURE



more unusual angle you take of anything the more easily it should be identified

An unusual view which is so unusual as to be unintelligible is a waste of time Be certain that the view you are taking is understandable in the viewfinder or focusing screen You must remember that it is quite easy to be led astray because when you are taking some unusual view you know what it is by its surroundings These surroundings will not appear in your picture which will be but a part of the scene and an unusual part at that, *so do not expect* the casual public to decipher a puzzle picture

While on this subject it is curious to reflect that so many angle pictures which appear to day would in the past have been looked upon as the work of an inexperienced dabbler The modern use of the distortion which arises from taking tall structures without compensating for the perspective by the use of the rising front has become a vogue used by the foremost experts

CHAPTER VII

THE NEWS PICTURE

NEWSPAPERS are ready to consider free lance photographs which have either a topical or news interest, and this market opens up endless possibilities for the amateur

National, sporting, and interesting local events provide ample opportunities if only advantage is taken of them

What you must do to succeed in this branch of photography is to cultivate an imagination in regard to events of any kind

For example during a great drought a photographer snapped an old man carrying a bucket of water down a long country road and the caption explained how far he had to carry his daily allowance of water

This was an excellent seller for it must be remembered that unless you are lucky enough to get some extraordinary photograph for which a big daily will pay an exclusive fee you can sell many prints of the same subject if it is a good one

(Thinking in an inverted manner is very useful for this class of work such as showing a man

working in a refrigeration store during a heat wave or children undergoing sun bath treatment during the fog season

One of the many successful pictures of this kind showed a man fast asleep during the last round of an Australia versus England cricket match

The ability to see such subjects comes by keeping the mind open plus a determination to get unusual pictures

Of course during the Winter months you will want a camera with a $f/3.6$ lens if you wish to take snaps on dull days otherwise the cameras mentioned in the introduction will do admirably

When you submit news pictures to art editors (a list of the more important will be found in Chapter VI) write your name and address on the back together with concise facts concerning the picture. Do not attempt to write captions for this is highly skilled work and will be done by the editorial staff of the paper to which you submit

In this market particularly a knowledge of the requirements and styles of different papers is essential for not only will such knowledge enable you to send to the right paper but it will

also help you to make a list of groups which will be likely to take the kind of work you do best

In this market also, photographs which will make good blocks are essential, for newspapers are printed more rapidly than any other kind of print, so that strong blacks and whites are necessary

In the usual kinds of letterpress printing the impression is obtained by what is called "flat bed printing," that is, the block is placed together with the type into a "forme" and the printing is done direct

With newspapers it is different, for they are produced on rotary machines, the impression being made from a stereotype plate, which is a half circular replica taken from the forme and attached to the printing cylinders

So it will be seen that your picture having been made into a block and then stereotyped, and as in each process something of the original is lost, how necessary it is for the original to be good

Taking pictures for this market requires the ability quickly to sense the best moment for shooting, for a moment too soon or too late may ruin your picture

If you are taking moving objects try and snap them as they come towards you, for if

you attempt to take any moving object which is moving from left to right, or *vice versa*, the result will be a smudge

Do not try to compete with the kind of picture which Press camera men take, for they can take pictures and produce a finished print with a rapidity you cannot hope to obtain, instead, try to get a "side shot" *side view*

For example, let us suppose some event like the opening of Parliament is taking place, and the papers are full of the event and its bearing upon the slum question

If you attempt to snap different Ministers which would be just the thing an unthinking amateur would do you will be hopelessly beaten by Press camera men who have the advantage of exclusive positions rapid transport, and all the ready machinery for the speedy production of prints Besides it would mean your attendance on the spot

If, however, you took a fine picture of a slum anywhere in your town, and if you managed to get some human interest into it then you would rapidly sell your prints Such a subject as in many others must never contain a morbid interest your aim should be to excite a compassionate interest not horror

Some years ago I had an example of this. A young amateur came to me with some really remarkable pictures taken in and about some

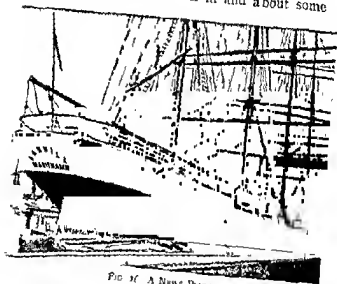


FIG 16 A NEWS PICTURE

Glasgow tenements. They were artistic to a degree but the subjects were so appalling that the only feelings they excited were those of evulsion.

Let your slogan be imagination, not realism, then you will not go far wrong.

Fig 16 is a reproduced snap which is the type of subject which has a ready sale with newspapers

CHAPTER VIII

GASLIGHT PHOTOGRAPHY

Just as the handicaps of the past have been taken advantage of, so can the handicaps of artificial lighting be made to fulfil a useful function

Many of the illustrations in this book were taken by ordinary gas light on winter nights and apart from their excellence, these are important as showing the amateur how foolish it is to lay aside the camera during the winter months with the belief that photography is a hobby for the bright days of summer only

Either gas light or electric light such as is used in the ordinary household will be all that you will require in the way of illumination

The expensive apparatus one sees advocated is all right if—

1 You have plenty of money for such appliances and

2 If you want to get pictures which are anything but artistic for such pictures have that all over alikeness so typical of amateur efforts

Flash powders can be dangerous to handle, apart from the mess and fumes they make

All you require is the clear light from electric or gas light, for preference the latter, for gas seems to act much more quickly on sensitized surfaces so a shorter exposure is possible

If a light background is required all you need do is to suspend a white sheet behind the sitter or object

You will find that when you pose your subject be it some person or a still life there is a mass of shadow either one side or the other To neutralize this and at the same time get a pleasant reflected light hold a hand mirror some distance away and in such a position that the light is deflected on to that part you want lightened

I need hardly remind you that for close ups you will have to use a portrait attachment to your lens and if your camera has not a focusing screen you will have to *measure* the distance from the lens to the object being taken

Close ups taken by gas light require to be handled carefully and care must be exercised in the preliminaries

Make sure that behind the object being taken there are no objects which reflect the light, and,

at the same time, *do not be misled* into thinking that the room which is in shadow will come out. It will not, because, being out of focus and in the shade, it will register as a dark, in reverse to a picture taken in bright sunlight. The photograph reproduced on page 18 was taken by gas light, and behind the sitter was a large bay-window, but, because of the facts explained above, no sign of background can be seen.

Always half close your eyes when viewing an object you are about to take, for by doing so, you will see the masses of light and shade, and thus avoid equalness in their disposition.

Usually, a time exposure of five or six seconds is sufficient, and after one or two rehearsals, the average sitter can manage to keep still for this length of time quite comfortably. If a deep breath is taken immediately before exposure this will make it quite easy to keep still, and, as an additional aid, let the sitter rest against something

The light can be used without the usual shades, but the best results are obtained by the use of orange shades, which give a softer light.

Many interesting experiments can be made by using gas light, especially for character work and still life



The most important adjunct is the mirror, which should always reflect on the darkest shadow thrown by the principal object. Unless you are photographing small objects cast shadows will not appear, which is a great advantage.

There are two shadows only in all modelled surfaces—

1 The form shadow, such as the shadows of the nose, ears, folds in drapery, etc.

2 The cast shadow, which is the shadow cast by any object on an extraneous surface, such as a floor, ground or wall.

It is important to remember that cast shadows are never so intense as form shadows and for this reason cast shadows in bright sunlight contain a wealth of detail as I have already stated.

It should be borne in mind when you are taking gaslight pictures that the farther away the camera is from the subject the longer the exposure must be. How long an exposure should be depends entirely upon the distance, but in every case the object should always be as close to the light as possible.

Fig. 17 is an example of gaslight photography showing how art and character can be obtained by the use of this — — —

CHAPTER IX

STORY AND ARTICLE ILLUSTRATING

It is curious to reflect that the uses of photography always take so long to be realized, a fact that you should try and take advantage of.

Cinema photography was first used as a Music Hall top-liner in 1897, and the pictures shown were invariably topical events. A little later, the first moving picture story was shown by Maskelyne and Cook at the old Egyptian Hall in Piccadilly. The subject was taken from a celebrated war painting by Alphonse De Neuville entitled "Les Dernières Cartouches."

The picture was brief, but the effects were excellent, and the realization that a new medium for story telling would be thought to have been quickly recognized. But *no!* It was years before the story picture was used widely. It is the same with story illustration.

As far back as 1898, *Pearson's Magazine* contained a story of Nell Gwynn illustrated by photographs. Later there were half-hearted attempts on the part of other journals to use this medium, and then it disappeared until comparatively quite recently.



FIG. 18. A STORY ILLUSTRATION.

The amateur who would develop upon the lines of story illustration should study the work of Mendoza in the *London Evening Standard*. The imagination and adaptability of this photographic artist are extraordinary.

The opportunities in this field are endless.

The amateur should take some short stories, preferably by modern writers and illustrate them, and, having done so, should send them to various Art Editors, Publishing Houses, etc.

You cannot have too much knowledge for this work for cut-outs, composites, vignettes, squared-ups, and combinations of all these should be used.

The necessary costumes, characters etc., can be faked up by means of tacked up dresses and grease-paint, and for models you will find that your acquaintances are only too happy to sit for you. Most people love having their photographs taken.

Fig 19 is an example. This photograph was taken on Chelsea Embankment the subject being an acquaintance dressed in every day attire.

When the print was ready the background was cut out with Process White the figure touched up with Process White and Lamp Black,

and the result shows what a lot of effect can be obtained by very little effort.

In some directions there is a movement to illustrate stories by pictures which, while relating to the text, do not portray any special incident. These are called THEME PICTURES.

For instance, suppose you decide to produce a book jacket picture for *Treasure Island*. You can either take an incident like Black Dog's meeting with Billy Bones, which would be full of difficulties, or you could illustrate it as in Fig. 8. This is a *theme picture* which, at once, conveys the atmosphere of the story.

The figure was an acquaintance made up with grease-paint, the earrings were rings of paper stuck to each ear. The ship was taken from an old book illustration. When the two prints were ready the ship was pasted on to a card, then the figure was superimposed and covered with paper so that when the spatter work was put on the ship the figure was protected from the paint. Finally, the rules were added with paint.

The whole of this job was done by gas light especially to show you what can be done by imagination and ingenuity.

Before proceeding, I must point out that if



FIG 10 A STORY ILLUSTRATION

you photograph pictures from old books *you must not use those of less than forty years old* because of the copyright

You cannot make a good half tone block from a reproduction of a picture which has been printed in half tone. The reason for this is that the exact angle of the original screen cannot be registered

CHAPTER X

THE UNLIMITED FIELD OF ADVERTISING

OUTSIDE topical Press photography advertising to day requires more than most other markets

Make a start by carefully examining all your old snaps to see if any suggest to you possibilities for some advertised commodity, and, repeating again what I have said elsewhere, examine them, not only as a whole but in parts, to see if an enlargement can be made

All large scale advertising is prepared long afore it appears in the Press, and if you are ble to anticipate what is wanted so much the etter

Examine the different aspects of modern dvertising and see what the appeal is It may be *prestige*, when an advertiser wishes to draw attention to the standing of his business, *Comfort*, such as Gas Fires, Clothing, etc , *Health*, such as Dentifrice, Soap, etc , *Vanity*, such as Face Powder, Creams, etc , *Enjoyment*, such as Games, Puzzles, etc These, and many other appeals, are the basis of all modern advertising

Do not think, however, because you may not know beforehand what the appeal for a certain

commodity is, that' thus precludes you from offering photographs, because, co-ordinate to most Press campaigns are folders, booklets, window displays, posters, and other kinds of pictorial publicity

By reasoning out the appeal, the style of approach, and type³ of illustrations used, you should be able to know what is likely to sell for any advertised article

Do not get disheartened if your first efforts do not meet with success, for your first failures will probably result not from bad photography but from insufficient study of the market you wish to sell in

Here I will digress to say that the future of publicity photography will develop the individual photographer By this I mean that the work of operators will be as personal in style as the work of artists has been in the past

Already some artists have taken up photography with enthusiasm and instead of complaining that photography has misplaced them, have realized what a powerful weapon it can be when operated by an artist

Hitherto one man's photography has been much the same as another's There is no reason why a photographer should not be able to

produce work which is *at once* recognizable as his and his alone. After all, what the pen is to the author, what the brush is to the artist, so should the camera be to the photographer—a means of self-expression.

When the time comes for you to explore the advertising market which is suitable for your photographs, you would do well to study that market in the Press. This will enable you to mark the individual taste of certain advertisers.

It must be remembered also that the Press is not the only means for publicity photography. A case drawn from my own experience will serve to show the use to which a good and apt photograph can be put. Some time ago, a very effective photograph was submitted to me, and I decided that it would make a very strong appeal when associated with the commodity which I was handling.

This photograph was used in the first place as the cover of a booklet. It took the fancy of many dealers, and, at their request, was reproduced as a showcard.

Even then, its popularity was not exhausted. The photograph was enlarged to life size and used as a cut-out for window displays. Then it was used as a design for the backs of playing

cards. Finally, I was asked to utilize it as a poster.

The growth of the pictorial advertisement has attained such proportions that one might wonder how the supply is able to keep up with the demand.

There are huge studios supplying many hundreds of photographs a year, besides many photographers devoting themselves solely to this class of work. And yet the advertiser is continually asking for more (There are several big firms in this country whose advertising costs over £100,000 annually)

Remember always that an advertising picture must possess attractive qualities and be capable of making sales

Suppose you are doing a photograph for a certain soap Does your own picture convince you that the soap is worth buying? Be assured if it does not convince you it certainly won't anybody else

Much may have to be sacrificed to the selling qualities of your design For, never mind how artistic your picture may be, if it does not influence sales it is a failure, if, on the other hand, it does, up will go your reputation—together with your charges

Mind you, this aptitude can be cultivated, and one does not necessarily require to be a great photographer to succeed.

Many very ordinary photographers are making large incomes because their work, though not very artistic, has qualities which appeal to the "man in the street," and induces him to buy—qualities which have been acquired simply by hard work and by studying the science of advertising

The connecting up of the picture and the commodity is what many artists find so difficult, and the way to do this is shown as follows—

Say you have to advertise babies' baths. There are many possible ways of doing this; I will give two. First, you might show an empty bath, designed as though bursting through the paper on which it appears. Secondly, you might show a nurse washing a baby in the bath with the steam rising.

The first will make a striking picture, and would be seen much more readily than the second, but it has not the selling power. I have tested this during my advertising career, and can give you the reasons

The first "hits one" and would be very suitably adapted to the advertising of footballs,

but no parents wish to be struck when buying baths for babies

Again, the bath might be empty, or full of cold water, it is unconvincing, whereas, in the second scheme we see the baby crowing with delight. There is a feeling of warmth, and, above all, it is a baby's bath. People think of their own babies, happy in a bath, and the mind connects that bath with baby's happiness.

Thus it will be seen that the most striking composition is not so good a "seller" as the homely subject. The subject is homely and the treatment should be homely also.

Whenever you get a commission, no matter how small it is, give it your undivided attention. Ask when it is going to be reproduced, how, and where it is to be displayed. If it is an advertisement, you cannot know too much about the article, its price, the exact class of person for whom it is intended, and so on. Don't be afraid to ask these questions, you will probably do your business through your client's agents, and the latter, being experts, will welcome such inquiries. Your questions will show a painstaking interest, and you will be given expert knowledge and help which otherwise you might not have had.

Many successful photographers started in this way, and owe their success to an untiring zeal for their work.

If your work is going to be reproduced as a poster, don't imagine that because it looks well on your print that it is necessarily going to be a success in the street. You are looking at an isolated work; it is fresh, and you can view it at a correct angle.

When it is posted it will be lost among a crowd of others on the hoardings, and it will be so high up that the lovely effect you laboured over will be lost.

We will suppose you have several samples of your work done up and you are making your way towards an editor, advertiser, or agent. Take with you your best work, and as much as you can carry comfortably, for often a photograph will attract attention of which you may have thought little.

You must, if you wish to succeed, lay your plans carefully, and attack an editorial or advertising stronghold with as much care and forethought as a general attacking a position, and with this end in view the following hints will prove useful.

Always make your appointments, if possible,

in the afternoon For the man you will want to see will have had lunch and have got over many little annoyances inseparable from a heavy morning's work, he will also have seen more important visitors

Do your work as large as possible, and never mind how small the commission is put all your knowledge into it for one or two clever reproductions will help you a long way

If your pictures turn out badly, don't be afraid to go to the editor or agent Tell him you are disappointed with the results of your efforts and ask advice This will always be given You must remember that in working for the Press your work is always judged by its appearance when published and that frequently bad results are the photographer's fault owing to lack of knowledge which render the making of a good block a difficult matter

Generally speaking any time is the best time of the year to approach editors etc But it is practically useless calling on advertisers during the summer months but on the other hand advertising agents are often in a position to place big commissions in the spring for during that period they are planning the autumn advertising campaigns

Campaign is a term used in journalism denoting the media, style, and amount to be expended in any specified time in advertising

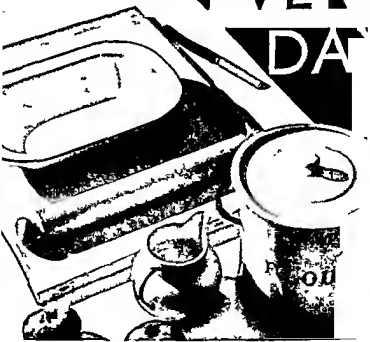


FIG. 20 AN EXAMPLE OF ADVERTISING STUDIO WORK

If you are going in properly for advertisement work it can, if studied in conjunction with the technicalities of advertising be made most profitable

The men you will see during your round will be alert for a fresh clear style and if you

SIMPLE DISHES FOR EVERY DAY



possess these qualities you need have no worry for the future.

If you are offered a retaining fee take it, never minding how small it may be. It is the thin end of the wedge which pushes you into a good position.

Do your business direct with the editor, advertiser, or advertiser's agent. Do not appoint an agent of your own, because, if you do, your work goes through two middlemen with obvious results.

CHAPTER XI

MARKETS FOR PHOTOGRAPHY

GENERAL INTEREST PICTURES TOPICAL NEWS PICTURES
LANDSCAPES WITH NEWS INTEREST UNUSUAL
SHOTS OF INTERESTING SUBJECTS HOMELY SUBJECTS
STORY ILLUSTRATION

| | | |
|---|------------------|---------------|
| <i>Daily Express</i> 8 Shoe Lane E C 4 | Art Editor | J B Harley |
| <i>Daily Herald</i> Long Acre W C 2 | Art Editor | L Spooner |
| <i>Daily Mail</i> Northcliffe House E C 4 | Art Editor | L J Marshall |
| <i>Daily Mirror</i> Bream's Buildings E C 4 | Acting Editor | L P Brownlee |
| <i>Daily Sketch</i> 200 Gray's Inn Rd W C 1 | Editor | A Curthoys |
| <i>Daily Telegraph</i> 135 Fleet Street E C 4 | Assistant Editor | S L Glanville |
| <i>News Chronicle</i> Bouverie Street E C 4 | News Editor | F Champion |
| <i>Evening News</i> Carmelite House E C 4 | Art Editor | G Saffer |
| <i>Evening Standard</i> Shoe Lane E C 4 | Art Editor | W F Beardshaw |
| <i>Star</i> Bouverie Street E C 4 | News Editor | W T Morgan |
| <i>News of the World</i> Bouverie Street E C 4 | News Editor | D P Devise |

| | | |
|--|------------|-------------|
| 'Sunday Dispatch,' Northcliffe House, E C 4 | Art Editor | H Folkard |
| "Sunday Express," 8 Shoe Lane, E C 4 | Art Editor | Ivor Castle |
| "Sunday Graphic," 200 Gray's Inn Rd., W C 1 | Art Editor | N R Simmons |
| "Sunday Pictorial," Fetter Lane, E C 4 | Art Editor | S S King |

Many provincial newspapers take free-lance photographs and amateurs residing in the provinces should familiarize themselves with their local papers. Of course, none of these has the circulation or coverage of the London dailies which are called Nationals in the Press world, so you should take this into consideration when sending work, for what may be sufficiently interesting to appeal to the Art Editor of a provincial newspaper may, for this very reason, be rejected by a London paper.

Publishers of book literature are not likely to be interested in isolated pictures, for usually, when a book is illustrated by photographs, the author either takes or collects them.

There will be, however, an increasing use for theme photographs for dust jackets, and the best way to obtain commissions for these would be to have a few samples to send to publishers,

who might then commission you for special books, and, at the same time, tell you what they wanted to be illustrated

PUBLISHERS

These are the Publishers I would recommend you to submit for consideration photographs as samples for dust jackets—

| | |
|----------------------------|---|
| Allen, George, & Unwin Ltd | 40 Museum Street, W C.1 |
| Amalgamated Press Ltd. | Fleetway House, Farringdon Street, E C.4 |
| S Bell & Sons Ltd | York House, Portugal St., W C.2 |
| E Benn Ltd | 154 Fleet Street, E C 4 |
| A & C Black Ltd | 4 Soho Square, W 1 |
| Blackie & Son Ltd | 17 Stanhope Street, Glasgow |
| Geoffrey Bles | 22 Suffolk Street S W 1 |
| Cassell & Co Ltd | La Belle Sauvage Yard Ludgate Hill E C.4 |
| Chapman & Hall Ltd | 11 Henrietta Street, W C.2 |
| Chatto & Windus | 97 St Martin's Lane, W C 2 |
| Wm Collins Sons & Co Ltd | 144 Cathedral Street, Glasgow |
| G Duckworth & Co Ltd | 3 Henrietta Street W C 2 |
| Harper & Bros | 90 Great Russell Street W C 1 |
| G G Harrap & Co Ltd | 142 High Holborn W C 2 |
| Wm Heinemann Ltd | 99 Great Russell Street, W C 1 |

| | |
|-------------------------------|--------------------------------------|
| J Heywood Ltd | Deansgate Manchester |
| Hodder & Stoughton Ltd | 20 Warwick Square F C 4 |
| Hutchinson & Co Ltd | 33 Paternoster Row E C 4 |
| John Lane The Bodley Head Ltd | Vigo Street W 1 |
| Longmans Green & Co Ltd | 39 Paternoster Row F C 4 |
| Macmillan & Co Ltd | St Martin's Street W C 2 |
| Methuen & Co Ltd | 36 Essex Street W C 2 |
| Mills & Boon Ltd | 49 Rupert Street W 1 |
| T Nelson & Sons Ltd | 35 Paternoster Row E C 4 |
| George Newnes Ltd | 8 Southampton Street W C 2 |
| C Arthur Pearson Ltd | 16-18 Henrietta Street W C 2 |
| Sir Isaac Pitman & Sons Ltd | 39-41 Parker St Kingsway W C 2 |
| Religious Tract Society | 4 Bouverie Street E C 4 |
| Seeley Service & Co Ltd | 196 Shaftesbury Avenue W C 2 |
| Ward Lock & Co Ltd | Warwick House Salisbury Square E C 4 |

CLASS PUBLICATIONS

Besides newspapers and books there is a wide market for photography in magazines and periodicals which are grouped below in the generally accepted class to which they belong

There is no limit to the variety of work taken by one or other of these publications and here

again it will be necessary for you to make a study of the various requirements of each paper all of which can be seen at any public library.

While it is impossible to give a detailed list of the type of pictures required, much help can be obtained from the lists which are placed at the head of each group

Note carefully any similarity in the style of illustration used by different publications, so that if you submit work to one which is rejected it can be offered to another. A preliminary letter enclosing a number of pictures is always advisable. State briefly why you are offering the photographs, and write your name and address clearly on the back of each photograph with a short title

This should be done with *every* photograph no matter what markets you submit to. Use pen and ink not pencil, for pencils frequently cause an indentation which mars the face of the photograph

GROUP I (FASHION PAPERS)

Good interiors taken in a straightforward way. Original angle views of interiors. Close up studies of foods. Happy child studies of child life. Original tone studies of women at work, such

as Fig 17, page 53 **Holiday scenes**, particularly abroad. **Angle modern furniture studies**

| | |
|------------------------|---|
| <i>Harper's Bazaar</i> | National Magazine Co, 153 Queen Victoria Street, L C 4 |
| <i>Home Chat</i> | Amalgamated Press Ltd, 22 Farringdon Street E C 4 |
| <i>Home Notes</i> | C Arthur Pearson Ltd, 16 Henrietta Street, W C 2 |
| <i>Modern Woman</i> | Geo Newnes Ltd, 8 South- ampton Street W C 2 |
| <i>Queen</i> | Hudson & Kearns Ltd, Hatfield Street, Stamford Street S E 1 |
| <i>Vogue</i> | Condé Nast Publications Ltd 1 New Bond Street, W 1 |
| <i>Woman's Weekly</i> | Amalgamated Press Ltd, 22 Farringdon Street, E C 4 |

GROUP 2 (ARCHITECTURAL PAPERS)

Exteriors and interiors of buildings with original lighting effects Angle pictures of same
Close ups combined with angles, or novel lighting of architectural features

| | |
|------------------------------------|--|
| <i>Architect and Building News</i> | Gilbert Wood & Co Rolls House, Bream's Buildings, E C 4 |
|------------------------------------|--|

| | |
|---------------------------------|--|
| <i>Architect's Journal</i> | Architectural Press Ltd., 9 Queen Anne's Gate, S W 1 |
| <i>Architectural Review</i> | Same address |
| <i>Architecture Illustrated</i> | W E Martin-Hayes, 44 Doughty Street, W C 1 |

GROUP 3 (MAGAZINES)

Magazines offer unlimited scope for the photographer, and the requirements embrace every type of picture. Unusual subjects, more especially of an informative character, are particularly welcome.

| | |
|---------------------------|--|
| <i>Britannia and Etc</i> | British National News- papers Ltd., 346 Strand W C 2 |
| <i>Everybody's Weekly</i> | Everybody's Publications Ltd 114 Fleet Street, E C 4 |
| <i>Ideas</i> | Allied Newspapers Ltd, Withy Grove Manchester |
| <i>London Opinion</i> | Geo Newnes Ltd 8 South- ampton Street Strand, W C 2 |
| <i>Modern Home</i> | Same address |
| <i>My Home</i> | Amalgamated Press Ltd 22 Farringdon Street, E C 4 |
| <i>Nash's</i> | National Magazine Co Ltd, 153 Queen Victoria Street, E C 4 |

| | |
|---------------------------------|---|
| <i>Passing Show</i> | Odhams Press Ltd 85 Long Acre W C 2 |
| <i>Pearson's Magazine</i> | C Arthur Pearson Ltd 16 Henrietta Street W C 2 |
| <i>Pictorial Weekly</i> | Amalgamated Press Ltd 22 Farringdon Street E C 4 |
| <i>Royal Pictorial Magazine</i> | C Arthur Pearson Ltd 16 Henrietta Street W C 2 |
| <i>Strand Magazine</i> | Geo Newnes Ltd 8 South ampton Street Strand W C 2 |
| <i>Wide World Magazine</i> | Same address |
| <i>Windsor Magazine</i> | Ward Lock & Co Ltd Salisbury Square E C 4 |
| <i>Woman's Life</i> | Geo Newnes Ltd 8 South ampton Street Strand W C 2 |
| <i>Woman's Magazine</i> | Religious Tract Society 4 Bouverie Street E C 4 |

GROUP 4 (NAUTICAL PAPERS)

Cruising scenes and incidents studies of sailing craft of all kinds Harbour studies and characters both at home and abroad Note, angle original lighting or unusual views are seldom acceptable

| | |
|-------------------------|---|
| <i>Anchor Line News</i> | Wireless Press Ltd Dorset House Stamford Street S E 1 |
|-------------------------|---|

*Blue Peter*Blue Peter Publishing Co
Ltd 12 St Mary Ave
E C 3*Seagoer*Seagoer Publishing Co Ltd
346 Strand W C 2

Subjects suitable for these papers are also suitable for Shipping Company advertising a list of which will be found at the end of this section but angle and original shots are welcome

GROUP 5 (GENERAL)

Pictures with a similar interest to Newspaper illustrations

Bystander

346 Strand W C 2

Illustrated London News

Same address

*Illustrated Sporting and
Dramatic News*

Same address

Sphere

Same address

Taller

346 Strand W C 2

SHIPPING COMPANIES

Views of ports and countries served by the company Angle and original shots of the company's vessels and details of vessels Deck scenes with human interest All pictures submitted to shipping companies must have a definite passenger interest The appeals can be

classified into (1) Safety, (2) Comfort, (3) Amusements, (4) Travel interest, (5) Interest by means of unusual shots

The docks in which the vessels of the different lines berth are given, for it is necessary to get permission to take photographs from the dock owners if you want to take pictures of the vessels. If you wish to get pictures of close ups, and angles aboard the additional permit from the liner company is necessary. These permits are easy to obtain by writing either (or both) to the dock owners and shipping companies. If you are a passenger, of course no permit is required.

Aberdeen Steam Navigation Co Ltd
Aberdeen Wharf Emmett Street E 14
Aberdeen Wharf Thames E 14
Owners Same address

Anchor Line
Henderson Bros Ltd 48 Fenchurch Street E C 3
Liverpool Docks
Owners Liverpool Dock Co Liverpool

Bibby Line
22 Pall Mall S W 1
Same Docks and Company

Blue Star Line
40 St Mary Ave E C 3
East India Dock London
Owners Port of London Authority

Union Castle Line

3 Fenchurch Street E C 3

West India Dock, London, E

Owners Port of London Authority, Tower Hill S E 1

Southampton Docks

Owners Southern Railway Waterloo Station S E 1

RAILWAY COMPANIES

Angle and unusual shots of engines Trains
Interest pictures connected with holiday travel
Unusual views of track, stations, landscapes,
combined with railway interest A permit to
photograph on the particular company's prem-
ises is necessary and these are obtainable from
the publicity departments

Great Western Railway

Publicity Office Paddington Station W 2

London and North Eastern Railway

Publicity Office King's Cross Station N 1

London Midland and Scottish Railway

Publicity Office Euston House Seymour Street N W 1

Southern Railway

Publicity Office Waterloo Station S E 1

ADVERTISING SUBJECTS

It is always advisable to approach the Adver-
tising Agent who is handling any commodity
rather than the manufacturer for two reasons—

1 If suggestions are sent to the manufacturers they invariably send them to their Agents who feel, quite naturally, that they have been side-stepped and the result will be that you will have your work returned

2 You may send suggestions to an Agent for advertising some particular commodity, and while, for some reason or other, it may be unsuitable for that commodity, it may (in fact, frequently does) prove useful for others

In the following list of Advertising Agents I have made a selection of some of the commodities they advertise, and in doing so I have chosen those you are most likely to do suitable work for

Always send a preliminary letter to the Art or Production Manager stating the kind of photographs you think will interest them. It will be useless to call expecting them to see you, for they are very busy men whose whole time is valuable. Besides, if your preliminary letter is of sufficient interest you will soon get an appointment and I again remind you how important it is to have an appointment

If you are asked to call (and what I say here applies equally well to Editors and Publishers) do not waste the time of the person you see by

going into all sorts of diverting accounts of what you can do. Stick to the matter you have been asked to discuss, and if you receive any encouragement, do not be afraid to ask plenty of questions about the commodity under discussion. Be sure, however, that the questions are relevant and likely to give you ideas for pictures

Finally, have your work ready in a large envelope, for I know, only too well, how an amateur can be thrown into a nervous state by trying to undo a clumsily tied up parcel while the Production Manager gazes speculatively on.

LIST OF ADVERTISING AGENTS

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Director . *N. Allen Smith*

Accounts { Note—In Advertising parlance the commodities advertised are always called Accounts }

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 Tetota Cosmetic Co
 Waldorf Cafes Ltd
 Part of Mecca Cafés
 Marshall & Snelgrove (Manchester)
 Aerolite Ltd

Irgus Advertising Agency Ltd 30 Summer Row Birmingham

Assistant Manager A H George

Accounts Premier Upholstery Co Ltd
Halliday & Lawrence Ltd
Birmingham Specialties Ltd

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London W C 2

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Ensign Cameras
Audiovisor Ltd
Western Electrical Instrument Co Ltd
Wilkinson Safety Razors etc

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Square London S W 1

Art Manager C A Luty

Accounts Steinway Pianos
Remington Typewriters
Vacuum Oil Co Ltd
Ferranti Wireless

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Street London E C 4

Director A I Wellesley

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De Jonghs Cod Liver Oil
East Indian Railway Co Ltd
Magasin de Louvre Paris and London

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Central House Kingsway
London, W C 2

Production Manager

A W Rusk

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Waltham Watches
Valentine Varnishes and Lacquers
Stone & Ginger Wine
Ronen Duplicators
Pathescope Ltd
Home Moving Pictures
Daisy Headache Tablets and Powders
Acetex Safety Glass Ltd

Alfred Bates & Sons Ltd

132 Fleet Street, London
EC4

Production Manager

S P Ottouay

Accounts Ellerman Wilson Steamship Lines
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Square London W C 1

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S V Crossell

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Lanchester Cars
L M S Railway
Part of L N E Railway
Underwood Typewriters
Pomperan Beauty Preparations
Sanderson Wallpapers

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F C 4

Production Manager I F Bench

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Foot Comforts Ltd
Edwards Hurlene for the Hur
Yeast Vite
Johnson Bros (Dyers) Ltd

S H Benson Ltd Kingsway Hall London
W C 2

Production Manager L L Richards

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Colman's Mustard
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Polish
Koh-i-Noor Pencils
Brighton Corporation
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Williams' Shaving Stick
Hobbies
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W C 1

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J Howden

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Wakefield

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 Golden Shred Marmalade
 Hercules Cycles
 Rosetta Food Products
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 London W C 2

This firm, which is now one of the largest in Great Britain, has a system whereby each account is handled by specialized groups, so you should address any communication to the firm and it will be passed over to the individual concerned

This Agency has always been in the forefront of pictorial advertising, for when I was Art Manager of this concern in the years immediately before the War I was responsible for obtaining the services of many celebrated artists to produce work for advertising. This Agency, also, may almost be said to be the pioneers of the photographic Press advertisement

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 don E C 4

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Accounts Ready Radios
 Parke Davis Shaving Cream
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 Rimmel Perfumes

CHAPTER XII

DESCRIPTION OF THE ILLUSTRATIONS APPEARING IN THIS BOOK

FIGS 1 and 2 Close up for an advertising booklet Taken with a focusing screen camera in a room by daylight A portrait attachment was used

FIG 3 A typical example of advertising photography Taken by gas light with a quarter plate focusing camera under the same conditions as Fig 8 The detail in the jacket has been purposely left so as to show what an excellent illuminant gas is for photography

FIG 4 A snapshot taken on holidays in Spain with a $f/6.3$ camera Fixed focus was used for taking this picture Always be on the alert during the sunny days for subjects, even if you feel you may not be able to use them until the Winter for no lens can take the place of daylight for intensity By this I mean that you can take a snapshot in the sun with a cheap camera and get a good result whereas with the best camera possible the result would not be so good if taken in a poor light

FIG 5 This style of illustration (a vignette)

is seldom used, for the edge of the vignette is apt to show however carefully the printing is done. Unless specially asked *do not* provide vignetted subjects.

FIG. 6 Story illustrations do not necessarily demand figures always. Here is an example of a Story Illustration for a tale about a transport worker. The top illustration was taken while on a country ramble and the bottom at a coaching station. Both were enlarged from small films and pasted down and touched up as explained in Chapter IV. The camera used was a 17s 6d model.

FIG. 7 An outdoor close up for a lighting illustration.

A cheap $f/6.3$ camera was used for taking this subject with fixed focus. Here is an outstanding example of taking a very ordinary subject in an arresting manner by the use of angle photography and regard for background.

FIG. 8 Composite for a Story Illustration.

The entire picture was taken by gas light.

First a picture was obtained from an old book, it was pasted on a piece of card and touched up with Process White and Black. As much detail as possible was obliterated. It was then placed directly under a gas pendant focused, and a

time exposure of ten seconds given; a portrait attachment being used. While this was being done an acquaintance "made up" with some burnt cork, the earring was made out of paper together with the eyeshade, and then he was placed beneath the same gas pendant. A time exposure of six seconds was given. I have written elsewhere about taking photographs from book illustrations, but you must remember that if the illustration you wish to copy is from a book printed within the last forty years you must get permission from the publishers to do so. Even so, if the illustrations are from half tone blocks and you photograph them, a satisfactory block cannot be made from your photograph, because it reproduces the screen, and, as yet, no means have been discovered to make it possible to get as good a result as from a photograph taken of some direct object. On the other hand, previous to forty years ago, wood engravings were used for book and Press illustrations and photographs from these make excellent blocks.

FIG 9 A snap taken with fixed focus. A useful picture used either singly as a cut-out or in combination with other pictures.

FIG 10 A close-up for a book on rambles.

Taken in a room with a focusing camera
 Stop $f/8$, time six seconds, portrait attachment
 used

This picture was taken on a Summer afternoon and the angle was obtained by tilting forward the tripod. In such subjects as this try to avoid static effects. Note how the stance of the man's legs conveys a suggestion of life and movement and how the turn up has been deliberately accentuated to contrast with the lady's ankle. Remember also what has been written elsewhere about the walking sticks.

FIG. 11 Taken with a focusing screen camera. Stop $f/8$, time six seconds. This subject was taken on the same spot as the preceding picture.

When you do Story Illustration you will find it is frequently necessary to have figures full of action.

This method of floor angle photography is invaluable for this purpose, and, compared with snaps the result is always much more satisfactory. It would be impossible to take a similar subject if the figure was running naturally unless a camera was used with a shutter working at a speed of 1/500 of a second. Even then, the possibility of getting the whole of the

figure in would be purely a matter of chance. In this connection you must always remember that when you are taking pictures of quickly moving objects out of doors you must face the object either to the right or left (according to the light). The more swiftly the object is moving the more front-on view you should take.

For example if you stand on a platform and focus in the view finder an oncoming train you will see that even an express increases its size comparatively slowly. Now when the train is abreast focus the view finder on the carriages as they speed by and all you will see is an indistinguishable blur.

FIG 12 An Average Holiday Snap. Though I have written elsewhere that this is an ordinary type of snap the taker obeying a subconscious instinct has taken a picture with possibilities for the heads of the men if enlarged possess many saleable qualities. Here is a picture which has been specially included as an example of selection from otherwise uninteresting pictures.

This picture was taken with a fixed focus.

FIG 13 Taken with a cheap box camera costing 17s 6d when new. Fixed focus was used. It would be quite easy to alter the

composition if it were required for an ordinary illustration

The whole of the flagstaff and Red Ensign could be cut out and put in any position behind the figure, or the entire background could be cut away and the figure superimposed on the photograph of a skyscraper showing the street far below, in fact, there are endless ways in which every photograph can be manipulated to make up a required picture. In this case the background was left so that a space was provided for the inclusion of lettering

FIG 14 Taken with a two guinea film camera. Fixed focus was used. This picture is an excellent example of the type of work which has displaced the old elevation views of buildings. If it were part of some old Castle or historical building, showing the same area of distance as this does it would be just the sort of picture which is easy to sell.

If you were taking such a picture make sure that the distance contrasts either in tone or interest to the foreground. In this picture the left and right sides were carefully included to accentuate the newness and sunny effect of the centre.

FIG 15 Another Angle View taken with the same camera

Here again it is the little bit of distance which means so much. If you cover the right portion of this picture up to the first steel strut you will see how the picture loses by this exclusion. It becomes merely a jumble of steel-work with nothing to give a comparative size. The oblong bit of sky on the right makes the picture, and the heaps of coal, by comparison, gives a feeling of immensity to the steel structure.

Fig 16 Taken with the same camera, fixed focus being used. Similar pictures of this vessel appeared in the National Dailies for it came round the Horn with a spanker gaff which was so damaged as to make the handling of the vessel an occurrence with news value. In this picture the spanker gaff can be seen being lowered. The density of the blacks and clearness of the lights make this an admirable picture for reproduction.

FIG 17 This photograph, which has not been touched up either in the negative or on the print was taken with a camera of American make which was purchased for 25s. The stop used was U S 4 which approximates to the British standard of $f/8$. The distance was focused and a time exposure of six seconds was made.

A mirror was held to the front and left of the carving to reflect the light. The light was from a two-burner gas pendant; orange shades being used. This is a good type of "interview" picture.

Colour values appear to come out more truly by gas light than by any other form of artificial illuminant, indeed, at the time the photograph was taken some coloured drawings were being prepared and it was noticed that the colours showed very little variation from the true values as seen by daylight.

Here is an outstanding example of what can be done by gas light. Apart from the fact that one ordinary gas incandescent burner is equal in lighting power to an electric lamp of 40 watt the actinic power of gas light appears to be greater. I have experimented with both sources of illuminant and find that, lighting power being equal, gas is the quickest, which is the all important consideration for figure work gas gives also a Rembrandtesque effect, yet brings up detail where it is wanted. In this photograph the head of the sculptor was kept in shadow so as to throw the interest on to the carving, and had another mirror for reflection been used the darker portions could have easily been lit

up This picture was shot immediately after the frontispiece was taken and is a good example of magazine character photography

FIG 18 A Story Illustration The effect shown was obtained by printing the figure faintly and adding the background with lamp black Taken with a box camera valued at 17s 6d

FIG 19 Taken with a 17s 6d box camera Fixed focus

The figure was an acquaintance dressed in everyday attire He was posed by a lamp post on Chelsea Embankment By knocking his hat out of shape turning up his collar, and hunching his shoulders the hang dog attitude was suggested When the print was ready the figure still looked too respectable for its object so it was touched up with Process White and Black until the result as seen was obtained This picture was used for a Story Illustration

FIGS 20 and 21 Two outstanding examples of advertising photography Both were taken in a studio but here again they are subjects well within the reach of the amateur who has a focusing screen camera

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